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# Gestural thoughts

Miriam Zalewski Schultz

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of  
The College of Imaging Arts and Sciences  
in Candidacy for the Degree of  
MASTER OF FINE ARTS

Gestural Thoughts

by

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February 27, 1995

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## INTRODUCTION

GESTURE-noun. An expressive, meaningful bodily movement.

syn.-indication, motion, sign, signal

verb. To make bodily motions so as to convey an idea.

THOUGHT-1)noun. The act or process of thinking.

syn.-meditation, reflection

2)IDEA-1)noun. That which exists in the mind  
as the product of careful mental activity.

syn.-image, perception, thought

2)FEELING-1)noun. Intuitive cognition.

2)adj. Emotional.

GESTURAL THOUGHTS-noun and verb. using bodily motions to  
convey an idea/feeling which exists in the mind.

## Gestural Thoughts

The intent of this thesis is to use the basic elements of contemporary Art-painting--form, color, and texture--to portray emotions. Through bodily actions, feelings will be transferred into print. Although "gestural thoughts" is a very loose term, it permitted me the freedom to explore and pursue various avenues within its definition.

I started by turning inward--to my own personal "gesture." My feelings, moods, and emotions became the fuel behind the exploration of materials for my search. It was my thoughts, my feelings, which were influencing my movements, the gestures I utilized while printing.

As an artist who created realistically representational pictures, I became bored and began to stagnate while questioning my own ability. My artistic self-esteem was low. My ability was judged through the eyes and reactions of others. I fought against myself and discovered that I could encompass representation of an object through the abstraction of its idea. As Diebenkorn believed, "everything is an abstraction," (Aston 1985, 200) so now I began to realize. Because the figure was something I knew well, I began working with it as a focal point in my search. Through abstraction and manipulation the figure eventually became myself. My moods, emotions, ups and downs, good days and bad all became elements to work with and focus upon. The search was totally focused upon myself. Through

this deep introspection while working, a deeper understanding of myself was realized.

While working, it was hard to distance myself from the prints. I became the print and vice versa. This is where conveying myself through the work became more developed. While working, I would need to stop in order to gain some distance. The time not being with the piece was just as productive as the time spent contemplating it and working on it. As I reflected on the prints and the processes used, I was able to judge them with a fresh outlook and vantage point. It also gave me an opportunity to get others' insights. The mental distance was needed. I was intrigued by others' reactions to the internal language of the prints. This reaction was interesting both as a response during the printing process and as one relating to the completed work. Although their responses weren't the deciding factor as to the completeness of the work, their experience of the piece helped me in the creating process. The degree of reaction evoked by the work was what was interesting. Through their reactions I was able to judge the work more fully and further develop the imagery.

Through working, a relationship was formed with the print. Through hate, discussion, rebellion, and repulsion, the print became focused to the essence of an emotional time. Although the prints were created simultaneously--that is, one print would be left to dry while work continued on another--the focus of each print remained separate. The spirit of the idea would



start as a shape--an idea fueled by an emotion that would "leave the imagination free to work in all directions with all dimensions."(Aston 1985, 41). I would then manipulate the shapes and the developing forms. The forms are symbols. This abstraction of a felt state is what causes the forms to be read. Everyone has feelings. Abstracting gives me the freedom to get to the inner workings of both my and the viewers' emotions. A common inner emotional language was developed through abstraction. I created a language of feeling which enabled me to express myself. It is this language that people respond to.

Structure is inherent in any language. The structure of my language is found primarily in the use of color, shape, and form. As Motherwell stated, "structures are found in the interaction of the mind and the external world; and the mind is active and aggressive in finding them." Offsett, through its immediate printing capabilities, allows the mind to search freely. Language is "a means for getting at the infinite background of feeling in order to condense it into an object of perception." We perceive the emotional content when viewing the work. "We feel through the senses."(Motherwell 1946, 37) Through the imagery we can pick up content through our other senses. This enables us to "see" soft, hard, texture, smoothness, etc. It is this language of feeling that I work with. We may rearrange the internal printed structures within our own mind, but the language of color and form remains the

same. Our reaction to its "felt content" differs. Each person will have a slightly different response. Still, the responses should remain similar. The images are not recognized in the brain, but rather in the gut. They are about emotion. The image is emotion.

Abstract expressionism attempted to interpret profound emotions by symbolic means. It accomplished this by "reducing the observable world to a primary experience."(Phillipson 1985, 17) This primary experience is basic human emotions. This is what I am exploring.

## LANGUAGE

Passions are a kind of thirst, inexorable  
and intense, for certain feelings or felt states.

The activity of an artist is  
to create "objects" whose felt qualities  
satisfies these passions. He veers towards the unknown  
and chaos, yet is ordered and  
related in order to be apprehended."

- Frank O'Hara

[concerning Motherwell]

"Feelings must have a medium in order to function at all . . . thought must have symbols."(Motherwell 1965, 37-8) The symbols I use are created on the press. "Each person, following his native bent, talks a different language. No matter what the language, we all get the same result . . . pictures."(Miller 1968, 9) The observer also gets a glimpse into the creative emotional state in which the work was created. In contemporary art, the interest is in making a language to fit our feelings better and to express true feelings which have never been able to be expressed in such a manner before.(Phillipson 1985, 15) The language I created is a language of feelings. Through the elements of this language I express the feelings in print.

Working with each print, I was able to "put the spirit of the idea down as it comes out. It is the form that the idea takes in the imagination rather than the form as it exists outside."(Aston 1985, 41) These forms weren't seen by me, they were felt. It was a physical response to emotions which manifested themselves in form, shape, and textures. I was able to "capture the briefest possible indication of the character of a thing" in the quickest way possible. This would be emotion. The indication of character were the forms. "Cubism originated in concrete observations and arranging them subjectively to make non-objective forms."(Newlin 1987, 10) I use my created forms to capture the essence of emotion I am experiencing. I began with concrete observations of the figure which led me to focus upon the essence of an emotional state. Unlike Cubism

the forms of my language were told to me from within. They were not representational of an object necessarily, but of a feeling. The prints that I create are themselves the process of creating the work. The emotions at the time are what "creates" the work. I am the vehicle which the process works through. The print becomes a text that needs to be deciphered. It is the viewer who must read the text of the print. His or her empathy with the print is the final result of my process.

The prints I have created may have started in the head and heart, but they do not become that which was first envisioned. The work changed as the process of making it continued. It changed just as the emotions called upon during creation changed. My prints are as much about the process of creating them on the offset press as they are about the feeling I tried to evoke through them. While creating the prints, I was in a productive-creative mode. Some of the effects created could only be possible through the use of the offset printing press. The process of using ink, roller, and plate became a central focus while printing. Forms and shapes became tools to be used in my manipulation of the ink and surface.

I tried to always work with what happened, sometimes happy accidents (serendipitous events which created unexpected, yet pleasing results) were what was needed to start another creative tangent. The image of each print started as a color form. As work with the print continued and it talked to me, an understanding and an emotional connection would begin to form.

This would be a focal point towards which to continue working. "The artist is attracted to the situation that allows for creative intrusion."(Davies and Murata 1983, 8) The happy accident permitted an opening for change.

The start of my search for interior gesture began with the use of lithography. The technique and the process of the medium slowed down my printing. The element of spontaneity was lacking during the printing. It became more effective to produce monoprints. Monoprinting permitted spontaneity and instant gratification in the creative process. They are more conducive to expressing gestural and instinctive movements. With the convenience of the offset press, I achieved the results I wanted without the wait. Furthermore, the press allowed an opportunity to view the work in progress without having to remove and realign the print. "The process [of offset printing] is so seductive, promiscuous in the turning from one possibility to another"(Davies and Murata 1983, 8) that the changes that occurred from print to print were very sudden. Printing was a process of changes and keeping up with them. My prints changed as quickly as my emotions.

## FORMAL ELEMENTS

A painting is a sheer extention, not a window or a door. Collage is as much about paper as about form. The impetus for a painting or drawing starts technically from the subconscious theory automatism and proceeds towards the subject which is the finished work.

- Franz Kline

The offset printing press "seemed to induce further invention, opening out multiple responses"(Davies and Murata 1983, 10) to each and every print. A slight change in printing could cause a drastically different effect. This in part kept me from constant repetition. Changes occurred so fast that "forms and ideas could be selectively plucked for printing." (Davies and Murata 1983, 12) I discovered various ways in which to manipulate the images. Changing the ink composition, printing various materials, over-printing and developing the edge and the forms themselves were all ways of handling the materials. From learning what the process was capable of doing it was possible to create the desired results without the work becoming stale.

One of the main formal elements was obviously color. The choice of color was mostly intuitive. As Josef Albers ascertained, "color is changing continually: with changing light, changing placement, and with quantity--either amount of pigment or of reoccurrence. As influential as color are changes in perception depending on changes of mood and consequently of receptiveness. This will make us aware of an exiting discrepancy between physical fact and psychic effect of color." When relating one color to another in a print, I generally sought to find an unsettling companion color to the original. An "ugly" color was generally the result. This manner of mixing unconventional color combinations seems backward but produced amazing results when printed. The colors "are



juxtaposed for various and changing visual effects. They are to challenge or to echo each other, to support or oppose one another."(Aston 1985, 188) These internal relationships of the colors in the prints caused a range of responses. The use of color and of manipulation of printing inks to produce color effects formed a basis for my printing. Playing and experimenting with ways to manipulate the ink facilitated the discovery of techniques. The forms used were the direct result of the additive process used. The colors and the forms are intertwined through the stenciling. The edges became fundamental to the relationship between forms. "The principal ways in which the color effect of a pigment can be altered is basically through: 1) The nature of the surrounding medium; 2) Its degree of gloss; 3) The quality and intensity of illumination or; 4) Juxtaposition or the effect of the surrounding areas of color."(Mayer 1981, 117) The process of layering attributed the edge as an important element in the prints. The framing edge of the prints revealed the many undercurrents present in each work. Each print was worked on for many hours. The edges show elements of previous printings. As though looking back through space to a previous time, the prints reveal a history of their own before reaching the climactic expression of emotion.

The edge of the forms and of the print both acted as a boundary and a separation depending on the color quality and form/edge relationship, either a flat opaque color or sheer translucent. The flat opaque colors acted as a wall. The sheer

translucent colors became veil-like, movable and revealing, almost sexy in quality. The edge, because of its inherent emotional and seductive quality, was important. The process of creating the edges by tearing and cutting was transmitted to the piece during printing. This was the boundary of sensuality. The torn edges of the paper was emulative of the fleeting tangency of a lovers touch. The ragged edge is an unpredictable edge. The straight cut edge is a known and predictable one. The stencils edge, whether cut or torn, twists and turns with the means of action thrust against it gesturally. The edge represented the action of emotion projected towards the paper in print.

To keep the colors pure and to maintain clarity, cleaning and degreasing the press and bed was essential. Because of the layers and the different drying times, I could scratch through layers exposing the ink underneath, resulting in a scratchboard-like technique. I used razor blades and x-acto knives to agitate the ink surface texturally. Later, I began manipulating the paper's surface before printing to create a textured surface which was seen after printing. Printing successively sometimes tended to create its own texture with the ink. After a day of printing the surface of the print would be extremely sticky and acquire a stippling pattern. Occasionally the stickiness would cause the print to be picked up by the roller. Unfortunately, it would become completely wrapped around the press roller. I can imagine it was a funny sight

to see me standing atop the press, straddling the roller trying to remove the print. Although this was an annoying inconvenience, it did no damage to the print. Another aspect of texture used was the visual texture created by comparing a gloss opposed to a matte surface. Crackle, along with the printing of thin textured materials like cheesecloth, was also visually stimulating.

Offset printing enabled me to push the image further than any other process. The surface of the prints would become so changed by over-printings that at times it would seem like I was working on an entirely different piece. The changes were immediate. The freshness of idea and print response kept me eager to create. I kept printing until the image said stop.

Overall, the prints tended to be aggressive, tended to have powerful forms dominate weaker forces. Forms and spaces in the prints became areas in which their interaction with other areas played an integral part. "Color and space relations constitute such a means because from them can be made structures which exhibit the various patterns of reality." (Motherwell 1965, 38) I would place small areas of intense color next to large, lush areas in order to draw attention away towards another area. By endowing the smaller form with more power and intensity than the large and obvious area, the viewer is thrown off balance emotionally. This power form becomes a key element in drawing attention into the sensuality of the image, commanding your attention as a focal point. The peaceful resting points

overpower the larger emotional forces.

The work entitled "I Want You to Sleep Well Tonight" became a corresponding form. It was the "weaker" form in the series which tended to draw one's attention. It was the resting point. It was created at a point where the process of over printing was becoming tiresome. This print was the result of my attempt to, in the fewest printings, create a finished print. Each of the works took an average of one week of more than ten hours per day printing. This took its toll on me and my state of mind. The print was a humorous reaction to the vast extremes of emotion displayed and utilized while creating the body of work. The base color, opaque pale blue, was used in response to my momentary belief in the futility of over-printing. The spot of color along the edge was used as a resting place to draw attention away from the seriousness of the print, and to add a touch of humor to the work. In both this and other works, humor was used as a release and contrast to the overwhelming influx of emotional content. This became a necessary element in order to maintain sanity. I reached the point where humor was needed, or else the emotional fluctuations would cause me to cry.

While working, I would listen to music. This started harmlessly enough, but the more I worked, the more useful it became. Music created an atmosphere where I would feel free to dance with the print and work instinctively--a give and take relationship where sometimes I would lead and at other moments

the print would be guiding me. This catharsis of working while playing became a valuable tool. It enabled me to get emotions down on paper. The print was telling me what to do. To print without an image or idea in mind causes one to manditorily work with what is there. Sometimes this is difficult. I may work on a piece relentlessly only to destroy it afterwards. "The emergence of abstract art is a sign that there are still men of feeling in the world. Men who know how to respect and follow their inner feelings no matter how irrational or absurd they may at first appear."(O'Hara 1965, 45)

All of these art works are to be viewed vertically, although most people who view them want to place them horizontally. The vertical format seemed to me to be the proper alignment. A person spends most of his or her life standing and viewing the world in that manner. Although I did experiment with horizontally placed prints, none of them seemed to "work." I would end up dividing the space into smaller vertical sections, thereby negating the whole purpose. Through generations of walking upright the instinct for seeing vertically was passed on. It is humankind's nature to be upright. With this work dealing with humans and human emotion the instinct to remain upright comes through.

An influential artist during the time I created these prints was Diebenkorn. My work, like his, is "organized - flattened to the surface and weighted towards the edges. With multiple framing boundaries and intervals, asymmetrical, held in balance

but not quite balanced. A world within a world."(Newlin 1987,9)

His work affected me. The spatial relationships were of particular interest. His use of straight edges that fade into another form pushed me towards further exploration and experimentation with linear and formal elements. Our work differs in that areas in my prints have a deceptive depth. This dimension of depth can't quite be reached. It is an emotional area that can be seen but is also unseen and forbidden. The surface creates a barrier to the inner workings of the print. This seductive surface was created through many layerings of transparent colors. Transparency is a characteristic ascribed to the offset process. This transparency sometimes allows us to look back through the surface of the printed image, through its developmental stages.(Davies and Murata 1983, 12) In addition to these fascinating areas of intense color are the areas of flat opaque color which act as a blockade. This area confronts the viewer, forcing one to take a course of action - whether to walk away or to take up the challenge the print is offering by searching for another way into its depths. Although the print is a visual statement, the meat and bones of the print is not meant to be seen. It is something to be felt. If a viewer chooses to enjoy the pretty print, that is their choice. After deciding whether to confront the print spaces or not, the viewer can decide to delve deeper into the print to discover the deeper emotional feeling inherent within each print, or enjoy the picture for the sake of picture.

When viewing, as well as creating the work "the need is for felt experience - intense, immediate, tired, subtle, unified, warm, vivid, rhythmic."(O'Hara 1965, 45) The experience of the print is more than just its pretty colors. It was my attempt that the viewer should approach the work with an openness which permits the work, or an element of the work, to evoke a response, an experience which will cause further interest in the work. Each time the prints are looked upon something new should be found. A different approach to viewing the print is implemented. The print takes on another dimension. "There is so much to be seen in a work of art, so much to say in one [that] is concrete and accurate, that it is a relief to deal on occasion with a simple relation."(O'Hara 1965, 43) This can be the formal relationships seen within the prints.

The image of the figure returned to the prints in subtle ways. After totally abstracting it, the figure returned to be a necessary and important element. The focus upon the emotional and gestural content was in essence just grand simplification. The "effects of simplification"(Mandelbaum 1973, 22) caused the figure to be seen and recognized. This re-emergence was important. It showed me the futility of resenting representation. Everything is representational.

## CONCLUSION

As far as I'm concerned, I apply myself to my canvases with all my mind, I am trying to do as well as certain painters whom I have greatly loved and admired.

-VanGogh

[fr. a letter to Theo]



These prints enabled emotion to be transferred--through the process of creating--into the ink and paper. Through formal language, structure, and symbolism I was able to progress past visual representation of the figure. Instead, I portrayed the emotional essence of the figure. I was the figure. I was the source of the emotions and their ultimate transferral, through the use of forms and formal elements, into print.

Automatism became an important element in this creative process. It permitted emotions to regulate the responses. They took over my mind and body and proceeded instinctively to portray themselves while I focused upon them. Passions of all types are displayed in the prints.

These prints represent me. Through their creation, they became a recorded history of emotional imagery. The series as a whole can be viewed as a single visual statement. Through each persons interaction with the print/prints an expression of affectivity will be conveyed to him or her. Each print is the essence of the emotions played out through the gestures used while creating. Although each viewer brings their own interpretation to the piece, it is their realization of the work which causes it to be a success.

## ILLUSTRATIONS

"This painting, my dear sir, resembles  
you more than you do yourself."

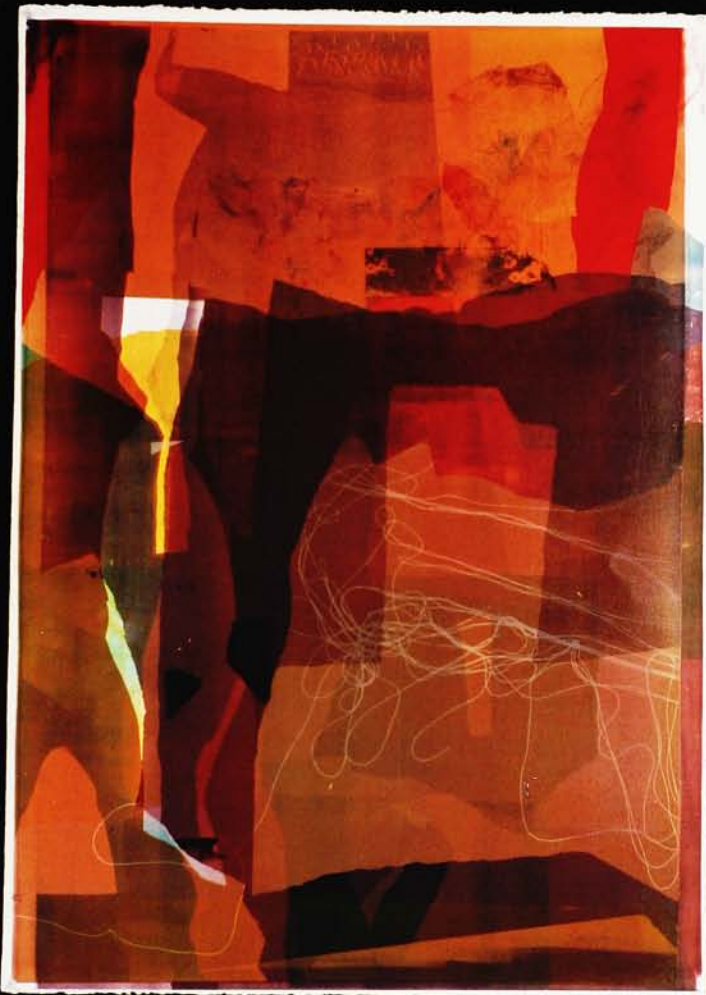
- Max Liebermann



"The Road Diverged"  
32"x46" monoprint



"Untitled 1"  
32"x46" monoprint



"I Don't Care for Nuthin'...Anymore"  
32"x46" monoprint



"Sometimes It Takes a While"  
32"x46" monoprint





"Untitled 2"  
32"x46" monoprint



"Loverboy"  
32"x46" monoprint





"The Water's Cool, The Ointment Sweet"  
32"x46" monoprint



"Lashing No. 39"  
32"x46" monoprint



"Clutching the Night Like a Fig Leaf"  
32"x46" monoprint



"I Want You to Sleep Well Tonight"  
32"x46" monoprint





"When All was Said, It was Done"  
32"x46" monoprint



"Passion's Edge"  
32"x46" monoprint

## TECHNICAL PROCESSES

Eugene Feldman was the first person to bridge the gap between commercial and artistic offset printing. As owner of Falcon Press, a Philadelphia based print shop, he would, after business hours, use the shops facilities to make his images. He intruded upon established procedures, manipulated them in an improvisatory way with an attitude of inquiry and playfulness. "The irony is that the images printed with a technology developed to allow for maximum consistency, has an individual characteristic which distinguishes it from others to which it is closely related."

-Ruth E. Fine

Although the basic printing technique utilized was that of monoprinting through stenciling on an offset printing press, the qualities achieved were directly related to the manipulation of inks. I mostly used stencil printing through the use of paper as a mask. This was accomplished through A) masking on the plate; or B) masking on the print. Using different additives to the inks created varying results. Different viscosities of inks caused different amounts of pigment to be applied to the roller. The viscosity also transferred from the roller to the print. Working with different varnishes and with cobalt drier caused other effects. The gloss created by over-printings and additives caused an effect of intensifying the color through the use of reflected light. The incoming light would be reflected back to the pigment and through the pigment towards the viewer. This caused an interior illumination.



## STENCILING

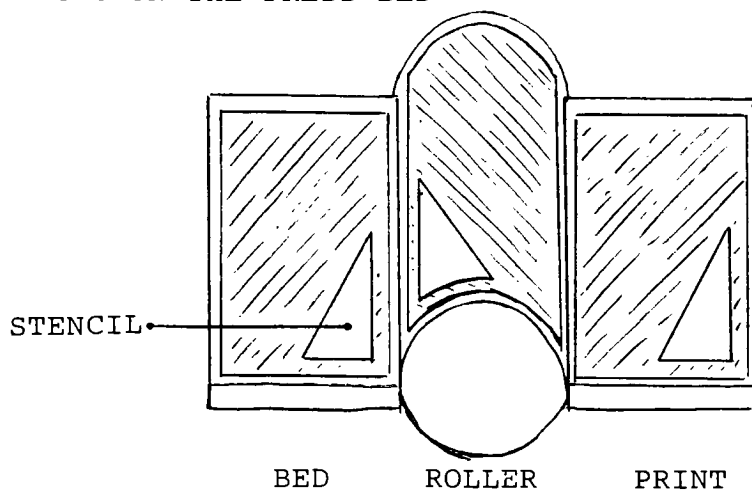
My prints were created through massive amounts of layering in an additive manner. Certain areas and shapes were stenciled to create forms. This manner of working caused a great depth to be present in the work.

The stenciling of the print areas was accomplished either randomly or specifically, either on the printing plate or the image. I stenciled by using mostly thin paper and tracing paper. The ink would be rolled out and then masks would be placed on the undesired areas. Tracing paper was used to stencil a specific area. The form was traced from the print image and then cut out and placed appropriately. The other means of stenciling I employed was by using a non-specific area and/or shape. This was accomplished by tearing. This was an automatic emotional response.

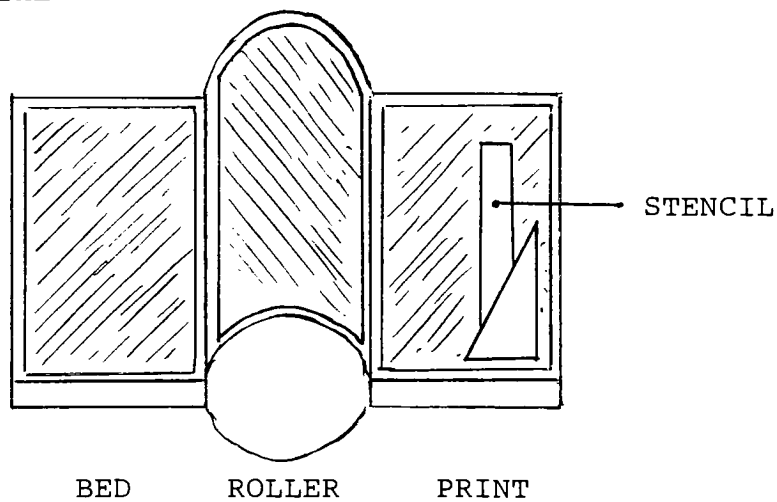
The offset press enabled me to choose image registration or not. Registration was accomplished when the mask was placed on the print image. The varied placement of stencils created different results. Placing the stencil on the inked-up press bed caused the image on the roller and on the print to be the same. If the mask was on the print, a block of color from the bed would cover the roller and the stencil would only affect the print. The stencil would be picked up onto the press roller and would remain stuck there until cleaning. The image on the roller and on the print were then different, creating a situation

where the press would need cleaning in order to continue printing. Cleaning was a very important factor in this printing process.

#### STENCILING ON THE PRESS BED



#### STENCILING ON THE PRINT



## COLOR

My printing process began with the mixing of a color. The choice of color was an intuitive response to other elements in the prints. The color would then be manipulated with additives before printing (see INK).

When printing it became necessary to print over wet layers of ink. Printing over a wet layer of ink causes a different effect than printing on a dry surface. When printing on a dry surface the printed inks could not mix. Slight mixing of the inks occurred when printing wet-on-wet. Muddiness was the result if I didn't stop to permit the inks to slightly dry. I managed to print for long periods before conditions necessitated drying of the prints and cleaning of the press bed.

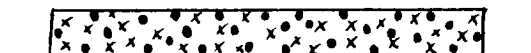
Layering of colors had a different optical effect than of printing mixed colors. If equal measurements of red and yellow inks were mixed together the result would be orange. Printing a layer of yellow over a layer of red would create a different shade and quality of orange. The wetness of the lower layer affects the color shade outcome. The optical effects created by the layering of color would be that of an orange color with a yellow cast. The last color printed would be the first one to reach your eye. This is the reason for the orange color appearing yellowish. When light passes through the top layer, some of the yellow rays are reflected back to the viewer's eye. This is the color the viewer sees. The other

rays continue through the subsequent layers. The rays continue to be reflected and absorbed. This doesn't happen to the same extent with one printing of a mixed color. Translucent colors (See LIGHT) allow more light to enter the print thereby creating more illumination.

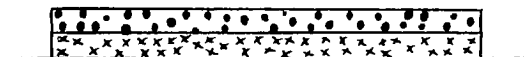


COLOR DEPENDS ON THE PIGMENT ENCOUNTERED

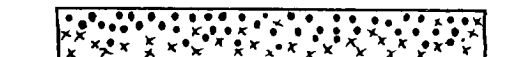
A MIXED COLOR



LAYERED PRINTING



PRINTING ON A DRY LAYER



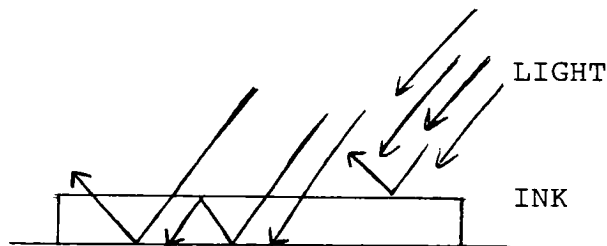
PRINTING ON A WET LAYER

## LIGHT

All light is either reflected or absorbed(Mayer 1981, 118) in various degrees. At the surface, it is either just reflected or absorbed. If absorbed, both situations can occur. The light may reflect a number of times before finally exiting or being absorbed.

Illumination is the result of a lot of light entering and being reflected in the ink. The more transparent an ink, the more light can enter.

Color depends upon the pigment the light encounters.



## INK

After the base color was mixed using standard lithographic inks, it was then manipulated to the proper consistency. Using boiled linseed oil, lithographic varnish, magnesium carbonate, and cobalt drier, I was able to work with the inks to get a specific result. Each of these items caused different effects (See attached chart). The boiled linseed oil lessened viscosity, or the ink's resistance to movement. The varnish increased the ink's tackiness, it's ability to adhere and stick to the roller. The magnesium carbonate added body to the ink--reducing adhesion and increasing transparency.(Mayer 1981. Section on pigments) The addition of cobalt drier stopped traveling time and greatly reduced drying time. These were the primary additives used.

Both linseed oil and varnish thinned the ink. I used these often. The thinner inks were more conducive to the process of layered printing. The various colors already printed could be changed by over-printing a slightly different translucent color.

All of the varnishes affected the adhesion, tackiness, leveling, and wetting power in various ways. By mixing varying degrees of the varnishes, different effects could be achieved than by using only one straight varnish. I preferred lithographic varnish numbers 3 and 5, but occasionally used other consistencies. Lithographic varnish #5 slowed drying

time and increased tack. Lithographic varnish #3 sped up drying time and only slightly increased tack. Printing of the different consistencies of ink caused a variation in the ink's distribution. A very viscous ink, ink produced with a higher number varnish, would resist the picking-up and layingdown of ink. This caused a thinner, more textured layer of ink to be deposited where as a less viscous ink would lay more ink down. Although the addition of linseed oil to a viscous ink would make the ink move more freely, it would still somewhat resist the printing process.

Some ink inevitably gets absorbed into the paper while working. Saturation of the paper would cause a gloss to be formed. Printing over and over in one area would saturate the paper. Using cobalt drier would cause the ink to acquire a plastic-like surface. This caused a gloss to be formed without mass printings. Since the surface was similar to plastic, anything printed on top of it stayed on top. Ink would be removed if printing was continued since it had nothing to grab onto. The process of printing itself would pull the wet layer of ink off the surface of the print. There could be no more absorption of the ink into the paper. Printing on an area where ink could be absorbed produced a matte appearance. This is best illustrated in the print "Clutching the Night Like a Fig Leaf." This variation of matte/gloss as a visual texture was a formal element of the works.

Although cobalt drier would slightly detract from the

vitality of the color and would affect gloss, it was primarily important to use when glazing--completely over-printing with very transparent colors. This process created an immense feeling of depth and interior illumination. This can be seen most easily in the prints "Loverboy" and "The Water's Cool, The Ointment Sweet." The drier became an important element in the inks. It was also an ingredient which would allow me longer working hours.

Another effect of using cobalt drier was also seen when drier-added ink was printed over a layer of wet ink. This effect is referred to as crackle. The under-layer of ink continues to move while the top layer is dry. The result is a cracked texture. This can be seen in "Lashing No. 39."



Viscosity	Thixotropy	Flocculation	Tint out	Scumming	Disintegration	Grease Content	Tack	Trapping	Length	Marking	Push	Traveling	Drying	Bronzing	Lightfastness
Reducing oil	thins	reduces	same to less	increase	increase	adds none	little change	little change	little change	shortens	reduces	increase	little change	little	no effect
Varnish #00	thins	reduces	same to increase	increase	increase	adds greatest	decrease	changes greatly	shortens	shortens	reduces	increase	increase	could increase	no effect
#3	thins less	reduces	same to increase	increase	little change	adds some	increase some	increase	increase	shortens	reduces	increase	increase	could increase	no effect
#5	thins less than #3	little change	increase	little change	improve	little improves	adds	increase	increase	shortens	reduces	increase	increase	could increase	no effect
#6	thins less than #5	little change	increase	improve	improve	some improves	adds less than #3	increase	increase	shortens	reduces	increase	increase	could increase	no effect
#7	thins less than #6	little change	increase more	improve	improve	adds least	increase	increase	increase	shortens	reduces	increase	increase	could increase	no effect
zinc chromate	increases	increases	increase greatly	improve	improve	adds none - volume	reduces	reduces	reduces	shortens	reduces	increase	increase	could increase	no effect
Setwell Reducing Compound	thins	reduces	increase	improve	improve	adds none	reduces	reduces	reduces	shortens	reduces	increase	increase	could increase	no effect
Vase line	thins	reduces	increase	improve	improve	adds none	reduces	reduces	reduces	shortens	reduces	increase	increase	could increase	no effect
Robalt drier	no change	no change	increase with time	decrease with time	decrease with time	adds none	increase	increase	increase	shortens	reduces	increase	increase	could increase	no effect
Drier Retarder	no change	no change	no change	decrease with time	decrease with time	adds none	reduces	reduces	reduces	shortens	reduces	increase	increase	could increase	no effect

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